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THE CORRELATION OF MUSIC WITH LITERATURE

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The correlation of music with English literature in the high school, though a comparatively new idea, is meeting with the warm approval of many teachers. For a number of years teachers have made use of pictures and sculpture to stimulate the interest of their pupils in literature. Now they are beginning to realize that music is an art which is even more closely related to literature than either of these former aids, and that it may have a stronger appeal to the student. Many of the common basic principles of all creative art, such as unity and mass, are more easily illustrated in painting, sculpture, and music than in literature; yet the ability to see them in the one helps the student to see them in the others.

The teacher who is interested in the idea of correlation will, of course, soon evolve a method of his own. For those who have never tried it and who have no idea how to proceed, the following plan may prove suggestive.

Let us suppose that the class is studying Shakespeare's *Midsummer-Night's Dream*. The teacher may perhaps find some difficulty in getting his pupils into the spirit of the play. After a little talk about fairyland and the things that one might expect to happen in a world of imagination, let the teacher play Mendelssohn's Overture to *A Midsummer-Night's Dream*, explaining in advance the meaning of the music. He should explain that the composition opens with four mysterious chords, summoning the fairies, who come tripping in. The melody then goes on to lyric loveliness followed by the famous imitative passage referring to Bottom as the ass.

By this time the pupil will perhaps be in a little more receptive mood so that the Scherzo, which pictures the fantastic play of the elves, will really have some points in common with the revels of Shakespeare's Titania, Oberon, and the fairies.

In connection with the part of the play in which Hermia searches for her lover, the instructor might play the Intermezzo which expresses the conflict of emotions in Hermia during this trying experience. The change in theme which comes toward the end of the Intermezzo suggests the comic situation of the "Hard Men of Athens" which follows.

The succeeding Nocturne catches and reflects the bewildering, almost weird, situation in the play at this point, the end of Act III.

The Wedding March at the end of the fourth act, already familiar to the pupil, foreshadows the triple wedding which takes place at the end of the play.

This is, of course, a very sketchy plan, to be filled in, developed, or changed by the individual teacher according to the conditions found in various classes.

To appreciate music the pupil needs to understand it and to know what to listen for. Therefore a few words of explanation and guidance from the teacher will help greatly.

In this outline of records to be used in connection with our English course of study, there are two general classes of records: one, that of the classic studied set to music by a great composer; the other, a record which may be considered as furnishing a background for the masterpiece under consideration. In many cases where it has been impossible to find a record of the specific poem of a certain author included in our course of study, other poems by this same writer of which records could be found have been given. There are also included in the list a few records of good readings.

For further information in regard to both choice and use of records, the teacher is referred to the general catalogues of the Victor, Columbia, and Edison companies. In addition to these general catalogues there are some special catalogues which will be found useful. These are: *A New Graded List of Victor Records for Children in Home and School*, and *A New Correlation*, issued by the Victor Company; *The Grafonola in the Class Room and Literature and Music*, by Dorey and Mohler, issued by the Columbia Graphophone Company. Another interesting book is *What We Hear in Music*, by Faulkner.

In the list below, background records are indicated by * and readings by r.

ENGLISH 1, FIRST QUARTER

| | Victor | RECORDS Columbia | Edison |
|---|---------|---------------------|--------|
| <i>The Odyssey</i> (Homer) | | | |
| *Hymn to Apollo, 278 B.C. | 35279 | | |
| This is the oldest known example of the music of Ancient Greece. | | | |
| *Air from Eurydice | 55051 | | |
| *Ballet from Iphigenie | 17184 | | |
| *Greek Church Music | 63511 | | |
| *Greek Mountain Chant | 68535 | | |
| *Greek War Songs | 63580 | | |
| *I Have Lost My Eurydice | { 88091 | A5640 | 83050 |
| *Philemon et Baucis (Vulcan's Song) | { 88285 | | |
| *Songs with Lute | 74915 | | |
| | 17760 | | |
| <i>The Talisman</i> (Scott) | | | |
| *Crusader's Hymn | 17725 | | |
| *Duke of Marlborough | 17725 | | |
| This old air, known to all as "We Won't Go Home till Morning," was sung by the army of Crusaders under Geoffrey of Bouillon. | | | |
| *L'Arlesienne, Prelude | 35461 | | |
| This Provençal song of Christmas Eve—"The March of Three Kings"—was used by the Crusaders. | | | |
| *Old French Troubadours | 17760 | | |
| *Robin and Marion | 17760 | | |
| This song, also, was a favorite with the Crusaders. | | | |
| *Song of the Minnesingers | 17290 | | |
| This troubadour song is by De Coucy, the poet-knight, who died in the Holy Land while on the Crusade with Richard Coeur de Lion. | | | |
| *Summertime (<i>Sumer Is Icumen In</i>) 1226 | 35279 | | |
| This is the first <i>part</i> song | | | |
| *War Song of Normans | 17725 | | |
| This War Song is supposed to have been sung by Blondel, a minstrel, at the Battle of Hastings, 1066. It is sung by male voices in unison. | | | |
| <i>Ivanhoe</i> (Scott) | | | |
| Same as for <i>The Talisman</i> and the following: | | | |
| *Brown October Ale (Robin Hood) | | A5869 | |
| *Robin Hood Gems | 35413 | A963 | |
| | | A5879 | |

ENGLISH 2, FIRST AND SECOND QUARTERS

| | Victor | RECORDS Columbia | Edison |
|--|--------|---------------------|--------|
| <i>American Poetry</i> | | | |
| Longfellow | | | |
| Allah | 87172 | | |
| Arrow and Song | 17190 | A5437 | |
| The Bridge | 16217 | | |
| The Day Is Done | 35357 | A5717 | |
| Hiawatha's Childhood | 35617 | | |
| Hiawatha's Wedding (On away, Awake Beloved) | 55059 | A5863 | |
| Hiawatha's Farewell | | A3083 | |
| rPaul Revere's Ride | 35555 | A5970 | |
| rPsalm of Life | 18161 | | |
| rVillage Blacksmith | 18161 | | |
| Whittier | | | |
| rBarbara Frietchie | 17132 | A1371 | |
| Poe | | | |
| rAnnabel Lee | 16989 | | |
| rRaven, The | 35316 | | |
| *Stephen Foster Melodies | 35095 | | |
| Lowell | | | |
| <i>Vision of Sir Launfal</i> | | | |
| *Amforta's Prayer (Parsifal) | 74406 | | |
| *Lohengrin's Narrative | 74130 | | |
| *Lohengrin, Prelude | 31779 | | |
| *Minnesinger Song | 17290 | | |
| *Overture, Tristan and Isolde | 68210 | | |
| *Procession of Knights | 31735 | | |
| *Summertime | 17290 | | |
| *Troubadour Song | 17290 | | |
| Holmes | | | |
| Last Leaf, The | 16989 | | |

ENGLISH 3, FIRST QUARTER

| | | | |
|----------------------------------|-------|-------|--|
| Poe | | | |
| *Bells of Mount Malo (The Bells) | | A2041 | |
| <i>Shakespeare's Plays</i> | | | |
| <i>As You Like It</i> | | | |
| Blow, Blow, Thou Winter Wind | 17717 | | |
| It Was a Lover and His Lass | 17634 | | |
| rSeven Ages of Man | 17163 | A1587 | |

| | Victor | RECORDS Columbia | Edison |
|--|--------|---------------------|--------|
| Under the Greenwood Tree | 17623 | | |
| What Shall He Have Who Killed the Deer | 17623 | A2406 | |
| <i>Merchant of Venice</i> | | | |
| rMercy Speech | 64194 | | |
| rShylock's Rebuke | 17163 | A1587 | |
| Tell Me Where Is Fancy Bred | 55060 | | |
| <i>Midsummer-Night's Dream</i> | | | |
| I Know a Bank | 5863 | | |
| Intermezzo (accompanies Helen's Quest) | 35527 | | |
| Nocturne (After Act III) | 35527 | | |
| Overture | 31819 | | |
| Over Hill, Over Dale (Fairies' Revel) | 17209 | | |
| Rondo Capriccioso | 35265 | | |
| Scherzo (Play of Elves) | 74560 | | |
| Selection of Principal Airs | 35238 | | |
| Wedding March (End of Act IV) | 55048 | | |
| You Spotted Snakes | 55060 | | |
| NOTE: All the music for Midsummer-Night's Dream is Mendelssohn's. | | | |
| <i>Twelfth Night</i> | | | |
| Come Away, Death | 17662 | | |
| Oh, Mistress Mine | 17662 | | |
| When That I Was a Little Tiny Boy | 17724 | | |
| Hold Thy Peace | 17724 | | |
| She Never Told Her Love | 18528 | | |
| <i>Builders of Democracy</i> | | | |
| *Yankee Doodle, 1750 | 17583 | A2277 | 50275 |
| This is the oldest of our national songs. | | | |
| *Hail Columbia | 17579 | A2341 | 50169 |
| This is one of the oldest American patriotic songs, coming from the old President's March used in Washington's administration. | | | |
| *America | 17580 | | 83071 |
| This well-known hymn was written by Samuel Francis Smith in February 1832 and first sung on July 4, 1832. | | | |
| *Song of a Thousand Years (Civil War Song) | 17582 | | |
| *Battle Cry of Freedom | 17582 | A2357 | 50212 |
| *Star-Spangled Banner | 87277 | A2367 | 82071 |
| *Dixie | 17583 | A1764 | 50289 |
| *When Johnny Comes Marching Home | 16984 | | |

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| | Victor | RECORDS Columbia | Edison |
|---|--------|---------------------|----------------|
| *Old War Songs | 35351 | | |
| *Over There | 87294 | | 50443 80385 |
| *Pack Up Your Troubles in Your Old Kit Bag | 18222 | A6028 | 80385 |
| *When You Come Back | 18494 | | |
| *God Be with Our Boys Tonight | 70120 | | |
| *Keep the Home Fires Burning | 64696 | A6028 | 80283 |
| rAmerican Citizenship (Champ Clark) | 35222 | | |
| rDeclaration of Independence | 35291 | | |
| rDemocratic Principles (Woodrow Wilson) | 35252 | | |
| rGive Me Liberty or Give Me Death (Patrick Henry) | 35377 | | |
| rOn Labor and Tariff (Woodrow Wilson) | 35252 | | |
| rPeace (W. H. Taft) | 31871 | | |
| rThe Liberty of the People (Theodore Roosevelt) | 31872 | | |
| rWashington's Farewell Address | 17371 | | |
| rLincoln's Gettysburg Address | 16106 | | |

ENGLISH 3, SECOND QUARTER

Idylls of the King (Tennyson)

| | | |
|---|----------------|--------|
| Blow, Trumpets | 35581 | |
| Brook, The | 64324 | *A5264 |
| rCharge of Light Brigade | 31728 | A1371 |
| Come Into the Garden, Maude | | A5624 |
| Crossing the Bar | 75119 17564 | A1891 |
| *Euch Lüften, die meine Klage (Lohengrin) | 88377 | |
| *Holy Grail, The | | A5630 |
| *Lohengrin's Narrative | 74130 | |
| *Lohengrin, Prelude | 31779 | A5894 |
| Now Sleeps the Crimson Petal | | A1570 |
| *Procession of Knights | 31735 | |
| Ring Out, Wild Bells | 35335 | |
| Sweet and Low | 18417 | A1741 |
| Sweet Is True Love | 18146 | |
| *Troubadour Song | 17290 | |

Selections from Old Testament

| | |
|-----------|-------|
| rPsalm 23 | 16362 |
| Psalm 100 | 17646 |
| Psalm 107 | 17646 |

ENGLISH 4, FIRST QUARTER

| | VICTOR | RECORDS Columbia | Edison |
|----------------------|--------|---------------------|--------|
| <i>Julius Caesar</i> | | | |
| rAntony's Address | 35216 | A5822 | 50211 |

ENGLISH 4, SECOND QUARTER

| | | | |
|------------------------------------|--|-------|--|
| <i>Silas Marner</i> | | | |
| *Sir Roger de Coverley (Old Dance) | | A3079 | |

ENGLISH 5 AND 6

Early Music (arranged chronologically)

| | | | |
|---|-------|-------|--|
| *War March of Priests | | A7502 | |
| *Exultate Justi | 61123 | | |
| *Gregorian Chant, Conversion of Britons | | A5320 | |
| A.D. 597 | 71001 | A5866 | |
| *Kyrie Eleison 540-604 | 71001 | | |
| *War Songs of Normans 1066 | 17725 | | |
| *Crusader's Song | 17725 | | |
| *Minnesinger's Song 1170 | 17290 | | |
| *Sumer Is Icumen In 1226 | 35279 | | |
| *Robin Adair 1270 | 87024 | | |
| *Scots Wha' Hae wi' Wallace Bled 1314 | 16961 | | |
| *Country Dance from Nell Gwyn | 35530 | | |
| *Morris Dance 1590-1547 | 17086 | | |
| *May Pole Dance | 17087 | | |

Elizabethan Age

| | | | |
|-------------------------------------|-------|-------|-------|
| Marlowe | | | |
| Praeludium (Passionate Shepherd) | | A6014 | |
| Shakespeare | | | |
| Airs of Ophelia (Hamlet) | 17717 | | |
| Ariel's Songs (Tempest) | 17724 | | |
| Full Fathom Five (Tempest) | 17702 | | |
| Green sleeves (Tempest) | 17724 | | |
| Hamlet—Drinking Song | | A5547 | |
| rHamlet on Friendship | 17115 | | |
| rHamlet's Soliloquy | 16912 | A3043 | |
| Hark! Hark! The Lark! | 64218 | A5484 | |
| Cymbeline (Piano) | 64627 | | |
| It Was a Lover (As You Like It) | 17634 | A6026 | |
| I Attempt from Love Sickness to Fly | 45092 | | |
| Lo, Here the Gentle Lark | 64267 | A5867 | 80316 |
| Venus and Adonis | | | |
| O, Mistress Mine | 17662 | | |
| Twelfth Night | | | |

| | Victor | RECORDS Columbia | Edison |
|---|----------------|---------------------|--------|
| rOphelia's Mad Scene (Hamlet) | 74239 | | |
| Overture (Merry Wives of Windsor) | 35270 | | |
| O, Willow, Willow (Othello) | 35279 | | |
| rSeven Ages of Man | 17163 | A1587 | |
| rShylock's Justification of Jew (Merchant of Venice) | 17163 | A1587 | |
| Take, Oh, Take Those Lips Away (Meas- ure for Measure) | 64252 | | |
| When That I Was a Little Tiny Boy (Twelfth Night) | 17724 | | |
| Where the Bee Sucks (Tempest) | 17702 | | |
| Who Is Sylvia? (Two Gentlemen of Verona) | 88013 | A5473 | 80328 |
| Sonnets Spring Song | | A6020 | |
| Ben Jonson | | | |
| Drink to Me Only | 74077 74204 | A5132 A1718 | A6071 |
| Have You Seen but a White Lily Grow | 64320 | | |
| <i>Puritan Age</i> | | | |
| John Milton | | | |
| Come and Trip It (L'Allegro) | 18123 | | |
| Haste Thee, Nymph (L'Allegro) | 18123 | | |
| Songs from Comus | 35549 | | |
| Sweet Bird (Il Penseroso) | 88068 | | |
| (For others, see English 7) | | | |
| Chanson and Pavane (Old Dance) | 64292 | | |
| Come unto Him | | A5602 | |
| *Dead March from Saul | | A5150 | |
| *Hallelujah Chorus | | A5802 | |
| *He Shall Feed His Flock (On the Morning of Christ's Nativity) | | A5342 | |
| *Lass with the Delicate Air | 18190 | A1376 A5720 | |
| *Minuet | 17087 | | |
| The minuet was the favorite dance of the eighteenth century. | | | |
| John Dryden | | | |
| *A Roman Carnival (Alexander's Feast) | | A6080 | |
| *Overture 1812 (Ode on St. Cecilia's Day) | | A5874 | |
| <i>Age of Romanticism</i> | | | |
| Thomas Gray, 1716 | | | |
| *Kamenoi Ostrow (Elegy) | | A5665 | |
| *Spring—Grieg (Ode to Spring) | | A5844 | |

| | | RECORDS Columbia | Edison |
|--|----------------|---------------------|--------|
| Burns, Robert, 1759 | Victor | | |
| Scott, Sir Walter, 1771-1802 | | | |
| Ave Maria (Lady of Lake) | 74563 55052 | 36907 (Violin) | 82063 |
| Coronach (Lady of Lake) | 17987 | | |
| Hail to the Chief (Lady of Lake) | 55052 | | |
| Jock o' Hazeldean | 16961 | | |
| Oh, Hush Thee, My Baby | 18417 | | |
| Soldier, Rest (Lady of Lake) | 17987 | | |
| Landor, Walter S., 1775 | | | |
| *Ballet from Iphigenie | 17184 | | |
| Moore, Tom, 1777-1852 | | | |
| Believe Me if All Those Endearing Young | 64180 | A1272 | |
| Charms | 87025 | A5678 | |
| Bendemeer's Stream | 64720 74278 | A1272 | |
| Oft in the Stilly Night | 55065 | A850 A5377 | |
| The Harp That Once | 64259 | | |
| Hunt, Leigh, 1784-1859 | | | |
| Abou Ben Adhem | 16989 | | |
| Lord Byron, 1788 | | | |
| *William Tell Overture (Childe Harold) | | A6129 A6130 | |
| Shelley, Percy B., 1792-1822 | | | |
| *Indian Lament (Indian Serenade) | | A5798 | |
| *Nocturne in E Flat (The Cloud) | | A5431 | |
| *Nocturne in E Minor (Ode to West Wind) | | A5810 | |
| *Symphonie Pathetique (Adonais) | | A5594 | |
| To Mary | 45062 | | |
| Keats, John, 1795 | | | |
| *Overture to Semiramide, Rossini (Ode on a Grecian Urn) | | A5873 | |
| *Intermezzo No. 2 (Ode to Autumn) | | A5611 | |

The Victorian Age

| | | | |
|---|-------|-------|--|
| Tennyson, Alfred Lord, 1809-92 (See English 3) | | | |
| Browning, Robert, 1812-89 | | | |
| Ah, Love, But a Day | 64327 | | |
| The Year's at the Spring | 87026 | | |
| *Meditation from Thais (Saul) | | A6093 | |

| | Victor | RECORDS Columbia | Edison |
|----------------------------------|--------|---------------------|--------|
| Dickens, Charles, 1812-70 | | | |
| *Ivy Green, The | 45067 | | |
| rScrooge, Marley's Ghost 1-2-3-4 | 35556 | | |
| rSqueers, The Schoolmaster | 35616 | | |
| rUriah Heep and Micawber | 35556 | | |
| Kingsley, Charles | | | |
| Oh, That We Two Were Maying | 87212 | A1341 | 82510 |
| Fishers, The Three | 74458 | | |
| Stevenson, R. L., 1850-94 | | | |
| My Shadow | 17549 | | |
| Pirate Song | 64472 | A5778 | |
| Kipling, Rudyard, 1865 | | | |
| Danny Deever | 35476 | A5778 | |
| Fuzzy-Wuzzy | 54109 | | |
| Mother o' Mine | 64332 | | |
| On the Road to Mandalay | 35476 | A5441 | |
| rRecessional | 17471 | | |

ENGLISH 7, FIRST QUARTER

Conciliation with America (Burke)

| | | | |
|--|-------|-------|-------|
| *Songs of Dr Arne (1710-1778) | | | |
| *Lass of Richmond Hill | 64100 | | |
| *Lass with a Delicate Air | 17190 | A1376 | |
| | | A5720 | |
| *Minuet | 17190 | | |
| | 64398 | | |
| The minuet was the favorite dance of the eighteenth century. | | | |
| *Rule Britannia | 16134 | | 50185 |
| *Sally in Our Alley | 64501 | | 80149 |
| One of a hundred ballads issued in 1737. | | | |
| *Tom Moore Ballads | | | |
| (See English 5 and 6) | | | |

Selections from American Ideals

(See *Builders of Democracy*, English 3)

ENGLISH 7, SECOND QUARTER

Minor Poems

| | | | |
|-------------------------------|-------|--|--|
| John Milton | | | |
| Come and Trip It (L'Allegro) | 18123 | | |
| Haste Thee, Nymph (L'Allegro) | 18123 | | |

| | Victor | RECORDS Columbia | Edison |
|--|----------------|----------------------|--------|
| Hide Me from Day's Garish Eye (Il Pen- seroso) | 35623 | | |
| Let Me Wander Not Unseen (L'Allegro) | 35623 | | 83050 |
| Orpheus and Eurydice | 88285 88091 | | 82079 |
| *Sellinger's Round | 18010 | | |
| *Shepherd's Dance | 35530 | | |
| Songs from Comus | 35623 35549 | | |
| Sweet Bird (Il Penseroso) | 17174 88068 | | |
| <i>Essay on Burns (Carlyle)</i> | | | |
| Afton Water | 17386 | A5720 | 82122 |
| Auld Lang Syne | 64418 64105 | A1238 | |
| Bonnie Doon (Old Scotch folk tune) | 87062 88150 | A5733 A1799 | |
| Bonnie Wee Thing | 64427 | A1799 | |
| Comin' thro' the Rye | 64422 88390 | A1190 | 80329 |
| Hee Baloo | 17566 | | |
| John Anderson, My Jo | 88455 17366 | A1190 | 82075 |
| My Love She's But a Lassie Yet | 17408 | | |
| My Love Is Like a Red, Red Rose | 64321 | A1781 | |
| O, Wert Thou in the Cauld Blast | 5864 | | |
| Scots Wha' Hae wi' Wallace Bled | | A1876 | |
| We'd Better Bide a Wee | | | 82075 |
| *Annie Laurie (Douglass) | 16388 87206 | 5245 5273 5437 | 83059 |
| *Highland Fling | 17001 | | |
| *Scotch Bagpipe Medley | 17408 17140 | | |
| *Strathspey Medley (Scotch dance) | 31438 | | |
| <i>American Ideals</i> | | | |
| (Same as <i>Builders of Democracy</i> , English 3) | | | |
| <i>A Tale of Two Cities</i> (Dickens) | | | |
| *Gavotte (Mozart) | 64140 | | |
| Ivy Green, The | 45067 | | |
| *Marseillaise | 16514 74039 | A5823 | 83072 |

| | | RECORDS | |
|--|--------|----------|--------|
| | Victor | Columbia | Edison |
| *Melodie (Gluck) | 64575 | | |
| *Menuett (Gluck) | 74357 | | |
| *Menuett (Mozart) | 64703 | | |
| | 17087 | | |
| | 17917 | | |
| *Robespierre Overture | 31729 | | |
| rScrooge, Marley's Ghost | 35566 | | |
| | 35567 | | |
| rSqueers, The Schoolmaster | 35616 | | |
| rUriah Heep and Micawber | 35556 | | |
| <i>Macbeth</i> (Shakespeare) (Act II, Scene I) | | | |
| rStrike upon the Bell | 35235 | | |
| <i>American Folk Songs</i> | | | |
| (May be used in connection with Builders of Democracy and American Ideals) | | | |
| Indian | | | |
| *Aooah (Pueblo Love Song) | 18418 | | |
| *By the Waters of Minnetonka | 18431 | | |
| *From the Land of the Sky Blue Water | 64190 | | |
| | 60079 | | |
| *Gambler's Song (Navajo) | 17635 | | |
| *Grass Dance | 17611 | | |
| *Her Blanket (Navajo) | 18418 | | |
| *Hiawatha's Childhood | 35617 | | |
| *Hiawatha's Wedding | 55059 | | |
| *Medicine Song | 17611 | | |
| *Moon Drops Low, The | 64200 | | |
| *Navajo Indian Songs | 17635 | | |
| *White Dawn Is Stealing | 64249 | | |
| Negro | | | |
| *Good News | 17663 | | |
| *Live a Humble | 17663 | | |
| *Go Down, Moses | 17688 | | |
| *I Want to Be Like Jesus | 17688 | | |
| *Old Time Religion | 18075 | | |
| *Heaven Song | 18075 | | |
| *Roll, Jordan, Roll | 18237 | | |
| *Swing Low, Sweet Chariot | 17890 | | |
| *Steal Away | 17890 | | |

| | Victor | RECORDS Columbia | Edison |
|--|--------|---------------------|--------|
| <i>Patriotic</i> | | | |
| *Dixie | 16819 | | |
| | 17583 | A1764 | 50289 |
| *Yankee Doodle | 17583 | A2277 | 50275 |
| *Hail Columbia | 17579 | A2341 | 50169 |
| *America | 17580 | | 83071 |
| | 45135 | | |
| *Song of a Thousand Years | 17582 | | |
| *Battle Cry of Freedom | 17582 | A2357 | 50212 |
| *Battle Hymn of Republic | 45121 | A2012 | 82133 |
| *Star-Spangled Banner | 87277 | A2367 | 82071 |
| <i>Records for Use in Teaching Meter</i> | | | |
| <i>Iambic</i> | | | |
| To Mary | 45062 | | |
| Three Fishers | 74458 | | |
| Humoresque | 49454 | A7501 | |
| Barcarolle | | A2503 | |
| Minuet in G | | A2162 | |
| <i>Trochaic</i> | | | |
| Hungarian Dance | | A2653 | |
| Take, O, Take Those Lips | 64252 | | |
| You Spotted Snakes | 55060 | | |
| Who Is Sylvia ? | 88013 | | |
| <i>Anapest</i> | | | |
| Believe Me | 44180 | A5678 | |
| Flow Gently | 17386 | A5720 | |
| <i>Dactyl</i> | | | |
| Melody in F | 45052 | A5649 | |
| Drink to Me Only | 74077 | A6071 | |
| Perfect Day | 18250 | A5839 | |
| Scherzo | 74560 | | |
| <i>Spondee</i> | | | |
| Largo | 55040 | A5649 | |

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